

LUCASFILM

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In This Issue
Spectacular *Willow* Interview

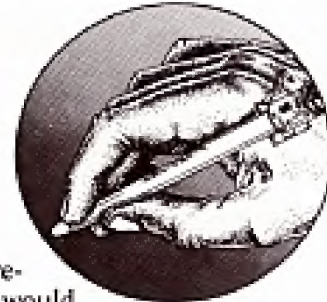
VAL KILMER

Plus

MARK HAMILL

Ten Years Later

The Fan Forum



The Force is With Us

...I've been involved with the *Star Wars* universe for over 10 years now and I must admit that the new Lucasfilm Fan Club is superb! The first issue was so informative and absorbing, but the second issue is even more spectacular! The articles and the full color photos give the magazine the quality and format so familiar to a Lucasfilm production. Resuming the fan club has given Lucasfilm fans a new lease in life...dreams being realized...and 'a person's got to have their dreams.' Here in Australia, Lucasfilm fans are in a galaxy far, far away but through the new Lucasfilm Fan Club we're able to once again be part of Lucas' universe. I especially enjoyed Robert Allan's article on *Willow* last issue and the superb photos. The novel is already on sale in Australia but I'll wait until the movie is released before I indulge myself in the story. Lisa Cowan's article on *The making of Tucker* was a written picture of bringing dreams into reality. And her visual experience of *Star Tours* will have many an Australian jetting to California for their own real life experience. Congratulations on a fine magazine and many thanks to Lucasfilm for resuming the fan club...it has been truly missed.

Denise Cunningham
Campbelltown, Australia

...Congratulations on reactivating the fan club. When my dad read the last editorial by the *Star Wars* fan club editor, which said that the club would be reactivated when a new *Star Wars* film was announced, he said, "In that case, it will never start again." Obviously, he's not as devoted as I am, and here we are...the club is back, and there's no *Star Wars* announcement, which goes to say that there's more to Lucasfilm than just *Star Wars*: thus, The Lucasfilm Fan Club! Looking through issue #1 of the magazine, I have to say I love it! It's not just a newsletter but a real magazine with color photos. As for some suggestions, it has been ages since I've read an interview with Harrison Ford — I think the last one was during the second year of the *Star Wars* Fan Club, and that was a long time ago. It would be interesting to read his views on the future of *Star Wars* and Indiana Jones. As for club merchandise, my favorite items are the movie posters of Lucasfilm movies which are highlighted in the club. Could you offer more of these?

A suggestion for the *Inside ILM* column: I've always been interested in the decarbonization of Han Solo in *Return of the Jedi*. In fact, if there were one thing I could have from the Lucasfilm warehouse, it would be the carbon-frozen Han Solo. Anyway, I've always wondered how that was done, and I am somewhat surprised that it wasn't explained in Tom Smith's *Industrial Light & Magic: The Art of Special Effects* which I proudly own, I would like to see the club explain this effect.

Jeff Jacques
Ontario, Canada

...I really think your magazine is out of this world! Not only is it interesting to read, but it also expands my imagination and makes my dreams of being something real. You see, I am thinking of making some movies myself and reading your magazine makes me see dreams can come true if you work hard and enjoy what you do. I thank you for that. I would greatly appreciate it if you would print a lot more about the new movie called *Willow*. I'm very excited about it and I can't wait until it comes out in May. Also, I know a lot of people, like myself, that are experimenting with home movies and I think they deserve some credit for their hard work and determination. It would be

terrific if you were the ones to give credit to us. I think it would be wonderful if you rewarded these people by printing some information about them. Maybe even have a contest. This would inspire me and I'm sure many others. Please consider my ideas and remember, you give many people the hope they need to make it. Thank you very much!

Robert Paul Rogalski
Walworth, NY

An Evening with a Wookiee

...I would like to share with you and all the *Star Wars* fans something unique that happened to me and a group of friends while out in L.A. I live in New York and when I heard about a 10th anniversary celebration of *Star Wars*, well, I just had to be a part of history in the making. What happened to me was one of the most incredible experiences of my life. I call it "An Evening with a Wookiee." Sunday night, my friends were seated in the hotel restaurant having a drink when Peter Mayhew (Chewbacca) walked in and sat down. My friends went over to talk to him and they struck up a conversation. During the course of the conversation, one of my friends asked Peter when he had seen the *Star Wars Holiday Special* last (for those who don't remember, it was on TV once in 1978 and then never shown again). Well, Peter said that he saw it just when it came out and would love to see it again. My friends told Peter that I had brought my VCR with me and my copy of the special. Peter asked if he could watch it. Well, with just a few close friends there, we spent the evening laughing, joking, and listening to Peter tell us stories of behind the scenes of the *Star Wars* trilogy and special. It was a night like no other. An evening spent with someone who, for the past 10 years, was just an image on a screen, so far removed from the rest of the masses. But we had the opportunity to see another side — a gentle man — a man whose heart and spirit is bigger than his material body. Peter shared with us memories that night that my friends and I will carry with us forever. I know that I will always remember the evening I spent with a Wookiee and also someone I can call a friend. May the Force Be With us All...Always.

Arlen Miller
Valley Stream, NY

The Lucasfilm Fan Club

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The Magic of *WILLOW* Premieres May, 1988

Forget all you know, or think you know...the epic fantasy adventure of a lifetime is here. And its name is *Willow*!

This May, moviegoers will experience the world of Willow Ufgood — a world filled with magic, wonder and excitement. A world brought to us by the creative minds of George Lucas and Ron Howard.

Over two years in the making, and involving thousands of people, the last preparations are now being made and the anticipation is building!

Industrial Light & Magic is a hot bed of activity. Dennis Muren, Mike McAllister and Phil Tippet are working with their crews day and night to complete the hundreds of effects shots that will be seen in *Willow*. Their mission, once again, is to create spectacles never seen before.

At Lucasfilm's Sprocket Systems, *Star Wars* veteran Ben Burt is creating a whole new library of sounds for the new world and is now completing the final mix. It promises to be yet another major accomplishment in Burt's career.

Lucasfilm's publicity and marketing teams are working hand-in-hand

Ron Howard and George Lucas discuss a scene with two of the cast members of *Willow*: Warwick Davis (*Willow*) & Dawn Downing (who plays Willow's daughter, Mims).



with MGM to arrange for the release of *Willow*. The activity is frenetic. There is movie poster art, television ads and theatrical trailers to approve. Theatres are being booked and publicity is being arranged.

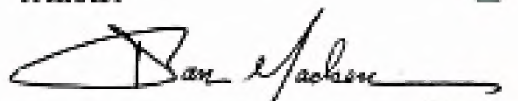
The licensing division is busy working with promotional partners, and licensees, who will help create exposure for *Willow*. The fantastic soundtrack by James Horner is being readied for release by Virgin Movie Music as well.

Lucasfilm's theatre operations people are beginning the field work to make certain that the theatres that show *Willow* will be in the best working condition. Their job is to make sure the audience experiences *Willow* in the theatre the way George Lucas intended them to.

Of course, George Lucas and Ron Howard drop in on all of the production departments day after day to give their input as they painstakingly work to complete the film.

It's a familiar hubbub of activity at Lucasfilm as a vast array of talent work together diligently to bring forth a great idea from the imagination of George Lucas — an epic tale set in another time & place with a cast of colorful characters. It promises to be a tale that will excite & entertain and inspire us at the same time.

I think I can speak for every fan of Lucasfilm in saying how eagerly we are all awaiting the premiere of *Willow*!



Dan Madsen — President & Publisher



Discussing the complicated special effects for *Willow* at ILM.

From left to right: George Lucas, Ron Howard & ILM special effects experts Phil Tippet & Dennis Muren.

VAL KILMER

Introducing Madmartigan

By Dan Madsen & John S. Davis

There was a time when his name was synonymous with greatness. In the land of Galladoorn, warriors looked up to him and marveled at his fighting skills. Even if they reached only a fraction of his greatness, they, too, would be honored and respected. But that was a long time ago: time tends to reduce even legends to distant memories.

When hard times befell the exalted warrior known as Madmartigan, he grew bitter. Shattered by a broken love affair with a beautiful princess, he became reckless and eventually turned his back on his homeland and its people to wander alone and aimless in other lands. He had become a renegade and an outcast.

Although he is described as cynical, fast-talking and self-serving, there is still good in Madmartigan and it is the little Nelwyn, Willow Ufgood and his quest, which touches his heart, thus rekindling his sense of duty and loyalty.

His fighting skills soon prove to be invaluable as he aids Willow in his search for the kingdom of Tir Asleen, restoring his name to a legendary status once again.

Portraying the handsome but undisciplined Madmartigan in the film *Willow* is an impressive performer with a formidable background — actor Val Kilmer.

At the age of 17, Kilmer was accepted into the Julliard Academy in New York — the youngest student ever admitted at that time. He played several leading roles while studying drama there as well as co-writing a play entitled *How It All Began*, which was seen by Joseph Papp and later presented at the Public Theatre with Kilmer in the leading role.

He subsequently appeared in Papp's production of Shakespeare's *Henry IV, Part One*, followed by several other roles including his Broadway debut in the play *Slab Boys* which co-starred Sean Penn and Kevin Bacon.

In 1984, Kilmer made his motion picture debut in the Paramount comedy *Top Secret* where he played Nick Rivers, a rock singer caught up in a series of misadventures involving the German military and a top secret weapon. His next film was also a comedy entitled *Real Genius* in which he portrayed a collegiate prodigy with a unique sense of humor.

One of his best known performances, however, was in the box-office smash *Top Gun* in which he portrayed Tom "Ice-man" Kazansky — the talented F-14 pilot whose technical skills in the cockpit are unmatched by any of his *Top Gun* peers.

Even though he has a relatively short list of film credits, Kilmer is already becoming a recognized and sought after talent. Now with the opening of the epic adventure film *Willow*, created by George Lucas and directed by Ron Howard,



Above: the warrior Madmartigan, and right: escaping pursuing danger.



Kilmer could very well become one of the busiest and hottest young actors in Hollywood.

"I really like Madmartigan," Kilmer states. "I like the fact that he's unpredictable. He's a hustler so he has a lot of different characteristics that come out of living through hard times. He's definitely one of the most interesting characters I've played. It's fun to play a schmuck! But he's a likeable schmuck and I hope audiences find him enjoyable to watch."

One might think that preparing for a role such as Madmartigan — a man living in an entirely different world than ours — would be a difficult challenge. However, Val Kilmer

explains that he approached the role very simply, realizing that Madmartigan is an individual with very fundamental necessities.

"I didn't do anything special because he's really a very basic guy. Also, Ron Howard and George Lucas are so good at what they do that everything is sort of already there for you. You don't have to worry or think about it or have any concerns about it. I had a couple of talks with Ron about the style and tempo of the character. Basically, what I had to do was make up aspects of the character that didn't exist in the writing. But this film is really well-written so it gave me a good idea of what Madmartigan is like. It's just experimenting with different ways to do something that you already know you're going to do."

One of the requirements of Kilmer's role was being able to handle a sword. Not only did he have to learn to use the ancient weapon, he also had to develop a style of fighting unique to the character of Madmartigan. And he accomplished that task, strangely enough, with the use of juggling.

"We wanted to find a style of swordfighting that was different and we came up with something that has elements of juggling in it," Kilmer explains. "I didn't even know I could juggle. We were just fooling around looking for something unusual that Madmartigan could do. Bill Hobbs, the fight arranger, was looking for some kind of style that was original while combining things that George Lucas likes in the Japanese culture. So we wanted to have something that matched the character, some bravado that had meaning. We first rejected the idea of juggling because it's pretty meaningless for fighting and then we started fooling around with different things that made it look like some of the disciplines in the martial arts that are

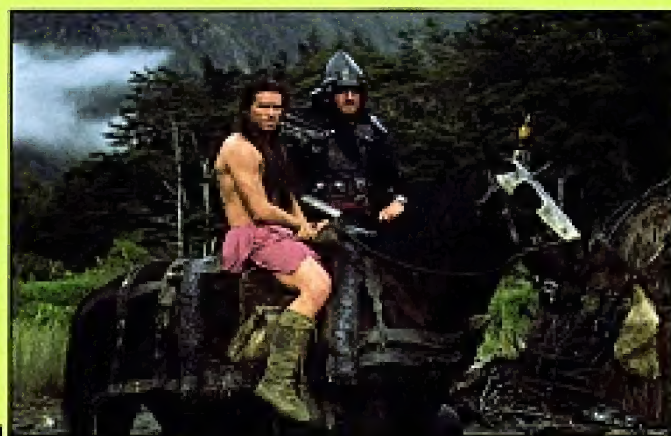
and Madmartigan looks like an Indian. His hair looks very much like the way the Cherokee used to wear their hair. They had it flat on the sides with the braids coming down. But this isn't my real hair, it's a wig."

There is high optimism around the movie *Willow*. Everyone hopes that the big-screen epic could open up the fantasy genre just as *Star Wars* opened up science fiction. Even Kilmer recognized this possibility after reading the script for the first time.

"It really has a lot of potential," he contends. "Everyone I know that's read the script likes it a lot. And that happens very rarely in any genre, where you read a script and you want to read it again instantly. When I finished reading the script for *Willow*, and this was before I even knew whether I had the role, it was so much fun to read that I read it again immediately. It's just a very good story."

Indeed, *Willow's* tale seems to capture the imagination and sense of adventure in all of us. But was it the story that attracted Kilmer to this project in the first place?

"No, Ron gave me the job," he says with a laugh. "But, seriously, the story was really good and the characters were very interesting. I can't say that I've always had a desire to do this kind of movie but I've always loved animated Disney films and I don't think anyone has ever come close to Disney other than George Lucas. So I love his films and that was part of the thrill of being cast in *Willow*. You know, usually actors tend to be selfish when they read a script because they're reading it for the character they're trying out for but I had a different feeling reading this one. It was fun to read a scene with the Brownies, for instance. They have great lines! And usually you get a little tingle for them because you know they've got great parts."



"I really like Madmartigan," Kilmer states. "He's fun to play. I like the fact that he's unpredictable. He's a hustler so he has a lot of different characteristics that come out of living through hard times."



based upon the original Samurai practice for battle. Yet, now, it's been developed into an art, a physical discipline. So we developed a similar style for Madmartigan using elements of juggling and the Samurai and came up with what you see on the screen."

In addition to using an unusual technique of swordplay in *Willow*, the character of Madmartigan also looks somewhat different than most warriors. When Kilmer first saw himself in full costume, it was clear he resembled an American Indian more than a European Knight.

"I relived my ancestry," he recalls. "I'm part Cherokee

"Actually, the story is sort of like *The Hobbit*. That's the way I describe it when people ask me what it is. I say, 'Well, it's like *The Hobbit* and my character is a warrior on warrior skid row. And imagine people of regular height moving through that world.' That's about as close as I can get to describing it. There are also a lot of positive things being said in this picture. For instance, the story of the princess, Sorsha. She goes through a lot and overcomes all obstacles. Every one of us is faced with the challenge of that every day of our lives. And that makes this film rewarding to work on."

While *Willow* has been a positive experience for Kilmer, it has also been physically demanding in many ways. The sword-fighting, rain and mud have made the job more grueling than any of his previous films.

"I used to ride in the junior rodeo and this feels like I've been in the rodeo for 48 hours solid," he reveals. "I'm usually muddy and wet and tired at the end of each day of shooting. It's been a real physically demanding picture to work on."

"Every day has something drastically different and most of the time nobody else has done any of it before you do. It's been very demanding physically. I think they set out to make the hardest movie that they could. I mean, it looks like it was designed that way. There's a lot happening and there is a kind of energy to the whole picture. Sometimes you have real hard weeks of solid physical work."

"I think one of the hardest things has been becoming a stuntman," he adds with a laugh. "My stunt double is so good that you can't tell us apart so people can't really tell whether it's me or him. I've done some of my own stunts, though, and that's been the hardest part because it's really been a grueling schedule."

For many days and nights, the *Willow* cast and crew toiled in rain and mist in the mountains of North Wales to film several dramatic scenes. Although the weather at times was downright terrible, there were days when the crew shot in some of the most breathtaking scenery anywhere in the world. North Wales is a land of beautiful mountains and lakes, hill farms and tumbling rivers. There are castles, woollen mills, stately homes and wild mountain passes where armies clashed in the middle ages.

"I like location work because usually the atmosphere is better for the actor," states Kilmer. "It's better because it's a real atmosphere. Even if they have to stop traffic or whatever, it's easier to act with real trees or real grass, for example. But it's also more attractive. Some of the places we've been shooting on-location for *Willow* have really been beautiful and it's been nice to be outside. Although, I think we picked the most brutal hundred square yards in Wales, too. We shot some scenes of the Nockmaer Castle at the shale rock quarry and the weather was sometimes pretty rough. But, fortunately, we had to go through some beautiful valleys to arrive there."

Val Kilmer has nothing but respect and praise when it comes to talking about the two most important men behind the camera on *Willow* — George Lucas and Ron Howard. As an admirer of their films, he was pleased to get the opportunity to work with them on one of their most ambitious projects to date.



Three different faces of the adventurous rogue, Madmartigan.

"George Lucas is like Zorro," Kilmer says jokingly. "He sort of comes and goes on the set. And he leaves his mark when he's gone! But when he's around, he really takes an interest in what's happening. He really loves to play with things which is fun because usually producers are the kind of people you don't think you can really talk to. I haven't specifically talked to George about my character but we have discussed the ways he expresses himself which is through the objects he uses and how he uses them. For instance, one night after rushes, I went up to talk to him about some things and showed him a couple of pictures of the armature that I had a few problems with. We looked at the photos and he said, 'Well, it's kind of hard to tell.' So I said, 'Why don't I go and put it on, it will take me five minutes and I'll show you.' It was 9:00 and Ron had been working all day long and George had just flown in so he said, 'Okay.' That made me happy because usually you get the attitude that 'it's okay and don't worry about it.' So we were down there for a hour and a half working with different parts of the armor to make it look right. And that's when he's really at his best when he's got something to look at and can get his hands on it and really make it work. I'm sure he's that way with the storyboards, too. So that makes the job enjoyable when you know the people making the film really care. As an actor, your main concern is getting communicated what is hard to communicate. It's hard to talk about acting. So unless you do it, which half the time you can't do until you're on the set and in the costume, you are never really sure that you're doing it correctly. One of the things that makes George brilliant with making movies is that he has the ability to choose something that's existed before and turn it into something completely new. For instance, Darth Vader's helmet which is modeled after a Samurai helmet. That is something that took a culture that's aesthetically-minded, but very practical, a long time to develop. It's an image that means something. It not only looks right but it comes from a real background. He takes things which are very precise and changes them a little bit in the style here and there so it's familiar and yet you've never seen it before. That's also the style of *Willow*. Hopefully, this film will achieve what George's other films have. The kind of things that happen in *Raiders of the Lost Ark*, for instance, you've seen before but you look at it in a different way because George has changed it here and there to add new life to it. That also helps to make working on a film like *Willow* fun because although the things you are doing are new, you are paying homage to things of the past. It's great to know that

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you're part of that and after you get to be too tired to remember your middle name, that's one of the comforting elements of going to work every day.

"Another thing about George's films is that they're believable. He sets up things and you believe it even though it's outrageous. *Willow* is very much like that but it also has a specific style all its own. There is a specific style of acting for this film. It's like heightened realism at times. Every now and then, something very realistic will happen and it will be acceptable, it won't jar you. And the same with the fantasy: bizarre things happen but in this world they're normal. An Eborsisk monster comes out of a moat and that's normal, or we get turned into pigs by magic and so on. Those are things that happen in this magical world. You know, we even have nine inch people!"

Although *Willow* is a big and complex production, Kilmer found that its director, Ron Howard, seemed to juggle the numerous elements of battles, hundreds of extras and complicated special effects with relative ease.

"I don't like to compare Ron with other directors I've worked with," Kilmer says, "because then I'll have to insult the other directors! He is very, very good. I've always had the experience of having a concern about what the director wants except on this film. Besides having a great director, the story is so strong it sort of speaks for itself. It tells you what should happen in a scene. So it's really fun because all we do is just go over the options and never one time of how the character expresses himself or how he should move. And never once have I come up with something that I think is maybe better for what's supposed to happen in a scene, or another way of approaching it, that Ron hasn't already thought about. And that almost never happens. That doesn't mean that a director is good or bad, it just means you have different tastes. But Ron never answered me with 'Gee, I haven't thought about that.' He would say, 'Yeah, I was thinking about that.' It's very crucial that we know, especially with this picture, where each scene is going and Ron was always clear about that. You know, there was one scene where Madmartigan admits that he cares about Willow. And in the scene, it only happens in one look that he gives him which Willow doesn't even see, but the audience has to see it to show that Madmartigan does have a heart because he's pretty brutal to Willow for as long as possible! So that little moment has to carry a long way. You not only have to see him give that look but you have to believe it as well. It's like taking pictures. And Ron has really good taste about that so you never have to be concerned as to whether those things that are so crucial to a scene are working the way they should. It's as intricate with the acting as it is with the special effects. There is also the danger of being too grand with it as well. I thought, in the beginning from reading the story, that this film would be real high style, very fantasy-oriented, but when I met Ron for the second time, after he had hired me, he was talking about *Willow* being very realistic with fights in the mud and so on which I didn't really expect but I like very much."

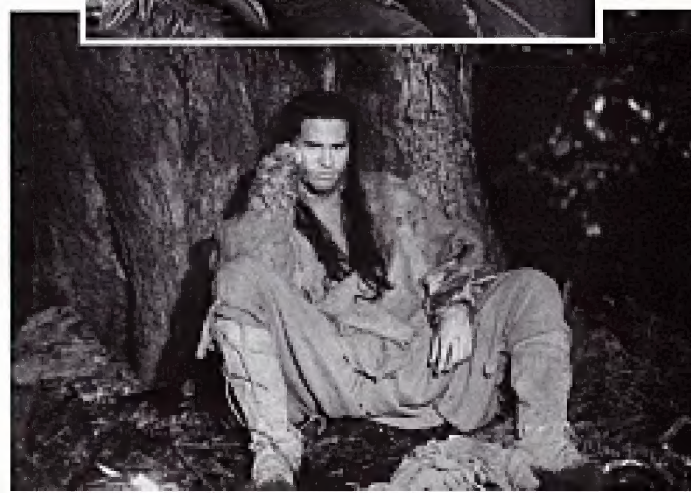
In *Willow*, the central character is an ordinary farmer, Willow Ufgood, caught up in extraordinary circumstances, who just happens to be about three feet tall. For some reason, the entertainment industry has never seemed comfortable in casting little people as normal, everyday people

with problems that affect everyone regardless of size. What we have seen instead are individuals of shorter physical stature portrayed in a false and unrealistic manner. Still, times do eventually change. If *Willow* is a successful film, will little people be cast in more realistic roles? Val Kilmer feels this is a possibility but not a certainty.

"I worked with a Japanese actor on *Willow*. He played one of the Trolls and we talked quite a bit about the entertainment business. He works in London and he would ask me what it was like to work in the United States. I told him I worked with Japanese actors in the states but there's not a lot of roles for them. And I think it's the same with little people. It would be nice if there were more roles designed for them but it's such a brutal business that you never now what's going to happen from day to day. The actor Michael Dunn, who played Dr. Lovelace on the TV series *The Wild, Wild West*, was a good example of a terrific little actor. He did Shakespeare and all kinds of things. He was an incredible actor. Those little guys in *Time Bandits* were terrific, too. Of course, Billy Barty, who is also a terrific actor and has been around for a long time, is in *Willow*. He plays the Nelwyn's High Aldwyn. Warwick Davis, who plays Willow, is an excellent actor as well. I guess those little actors have an influence but I don't know if you could say that a movie got made because of them. We seem to have a set idea of what people should look like or act like. Hopefully, that can be influenced by actors who don't fit into the typical mold. I think, though, that the story of *Willow* can influence people. It's a very hopeful story about courage and a lot of good things are being said. It's good action/adventure on one level but it's always saying something very positive on another. Usually in movies in the last six or seven years, they've been so commercially-oriented that that kind of hopefulness somehow gets lost. The style of filmmaking has become commercial product-oriented — selling an image of something you are told through clever manipulation that you want or need. There is not much heart in that — it's basically just pushing the right buttons or painting things the right color. But what I like about *Willow* is that it shows you can tell a story about something that is not attached to a product and stands for positive, good things. It's a story with heart." ■



"I relived my ancestry," Kilmer says when he first saw how he would look in *Willow*. "I'm part Cherokee and Madmartigan looks like an Indian."



MARK HAMILL

10 Years Later



By Dan Madsen

Film, television, theatre — Mark Hamill has done it all. An accomplished actor, he has played a wide variety of characters yet one in particular has garnered him worldwide recognition and has followed him for the last ten years. That role is, of course, Luke Skywalker — the young farmboy turned Jedi Knight whose story is chronicled in the three *Star Wars* films.

While many people seem to recognize Hamill most when he has a lightsaber in his hand, his reputation as a serious and thoughtful actor has begun to make an impression on audiences everywhere.

Besides making over 100 TV appearances, he has starred on Broadway in numerous roles including *The Nerd*, *The Elephant Man* and *Amadeus* in which he portrayed Wolfgang Amadeus Mozart. Additional credits include his musical comedy debut in *Harrigan 'n Hart* for which he received a nomination for Outstanding Actor in a Musical, as well as the leading role in the Off-Broadway revival of *Room Service*.

Besides the three *Star Wars* pictures, Mark's film credits include *The Big Red One*, with Lee Marvin, *Corvette Summer*, *The Night the Lights*

Went Out in Georgia, and *Brittania Hospital*. He will soon begin production in England on producer Gary Kurtz's new picture, *Slipstream* — a contemporary fantasy set in the near future.

The Lucasfilm Fan Club recently spoke with Mark about his acting career and his association — past, present & future — with the *Star Wars* saga.

Mark, when you were young, did you imagine yourself as an actor?

I sort of had an idea that I liked to perform and that I liked to make people laugh. I did a play in sixth grade and I remember thinking to myself after it was over, "Gee, this is great!" I also liked the power you had over people. Making them laugh gave me a great sense of identity and I continued doing more plays. After I did a play in the seventh grade, I started thinking that it

would be possible to be an actor but I really didn't verbalize it because it just seemed so unusual. It seemed like I would be open for ridicule so I kept it sort of secret. Then, I saw a Broadway show when I was in the ninth grade, I went on a trip with my father to New York, and that seemed real whereas the movies always seemed kind of mystical or magical to me. The theatre had live people up on stage and that solidified it for me. I then took advantage of all the opportunities that were offered to me in school and went to City College in Los Angeles as a theatre arts major. I started getting acting jobs when I was still in college and eventually ended up making it my profession.

You've had a serious passion for acting since you were a child then?

Yes, I think so. I liked working on sets and so forth as well. I liked all of that. I did virtually everything you could do in production of plays. I just wound up being an actor. I'm still interested in all aspects. For example, right now, I'm working on a project with a partner where we're writing a screenplay. That's really exciting because then you can take on all of the characters. When I directed in college, I realized I didn't have to be out under the lights getting the applause, I could

do other things and be just as happy. So I think that I've always had a spark for the entertainment field, I didn't necessarily know for sure that I was going to be an actor, though.

If acting had not worked out for you, what other profession would you have chosen?

It would be something in the entertainment field. I have a friend who was an actress in college and is now a casting director — which is utilizing a lot of her skills as an actress. And she finds it so satisfying doing what she's doing rather than competing in the marketplace as an actress. So there are other avenues and that's probably what I would have done had acting not worked out for me.

You've done a lot of theatre in the last five years. What, in your opinion, are the advantages and disadvantages of acting on stage and acting on film?

I think on stage you have much more control over the finished product. There is no editing, for instance. And it's a different scope: you have to gauge your performance to the size of the theatre or the style of the particular show you're in. I think, in film, you have to remember that the audience is sitting maybe ten feet away, sometimes they're sitting right up in your face. It's much more collaborative in the sense that you're relying on a director and an editor and all sorts of elements that are not immediately apparent to the audience. There is something about a live audience that really attracts me to live theatre because they're an organic part of the show in the sense that they are telling you instantaneously what they think of it and they feed the performance. The audience has a lot to do with your performance. People always say to me, "How do you do the same thing over and over?" A lot of it has to do with the fact that each audience has never seen it before and each audience will respond to different things. And you go with moment to moment according to how they're responding.

So are there any disadvantages to stage acting?

Well, I find the hardest thing is not to get into a rut. You do have to find ways to make it fresh every night. I was just talking about it as a plus but one of the disadvantages is that you have to fight against long-run automaton behavior. Doing eight a week is a real grind. One thing that is good about about it, though, is that there is such a definite schedule — you know exactly where you're going to be and when. Unlike films, where you might run over or you stay late and leave early. You have more of a chance to be with your family on the live stage — you're there all the time with your kids. And that really appeals to me so that was one of the reasons I moved to New

York. Actually, you give your life all the show but when you have an outside life, it brings much more color to your world.

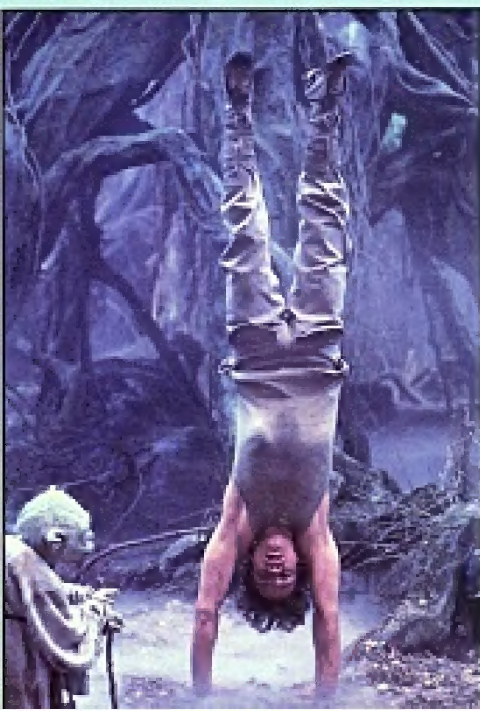
I've now moved back to California after five years in New York. We've kept our apartment in New York but we went there, initially, because I had a real desire to do theatre; that's where I got my start. I reached a point, especially in the last play I did, where I said, "Really now, barring something that was written specifically for me or some real specialized situation, I've done pretty much a broad range of parts." The problem with theatre is that, outside of the theatre community, a lot of people just have no idea what's going on. So a lot of people don't realize what I've been doing and it's tough because you're in a theatre every night with thousands of people and yet you come back to California and they say, "So, what have you been doing?" I get so much mail asking me when I'm going to do something that everybody can see and I'm doing something about that now.

Why do you act? What does acting give to Mark Hamill?

It freed me to be people that I'm not in real life and there's a real security in being able to hide behind that disguise. It's an expression and there's a real feeling of elation when things are working right and people are experiencing what the playwright wanted them to. It's hard to describe. It's funny you should ask that because in the frustrations I have in my career, I ask myself that all the time, "What am I acting for?"

Have you ever watched the new Bob Newhart show? For some reason, that's always appealed to me — opening up a bait & tackle shop in New Hampshire! (Laughter) Getting away from it all! And what happens is that you get so focused on what you're doing as an actor that everything else is excluded. And, yet, in the scheme of things, what you're doing doesn't seem to be as important as other professions. Sometimes you feel that you're giving too much importance to something that's trivial. At best, it is just a show or it's only a movie.

"I liked Kershner's mystical trappings," Hamill says about *Empire*, "and the way he shaded it so darkly & pulled the rug out from under you."



What have you found most difficult about being an actor?

One thing that strikes me is that, unlike a stand-up comedian or someone who plays music, you're relying on a lot of other people to be able to do your job. I think it's driven me to start trying to develop projects as a producer because there are not enough good parts. There are too many actors for too few roles. I think the hardest thing is the rejection. You know, it's a funny thing: you're in a long-run play and you say, "Gee, I can't wait for a vacation." And then you have two weeks of vacation and you say, "Oh my God! When am I going to work again?" So, there's that constant lack of job security. Most professionals have a clean-cut job lined up for them for life but it's not like that for actors. And that whole aspect of being "king of the world" one minute and "failure" the next is hard to deal with. You're only as good as your last movie and after that you have to prove yourself again. It's extremely frustrating. But, then again, you have a family and your priorities change and you say, "My ambitions and my feelings about my career are just so different today than they were ten years ago." I don't find myself as driven anymore and that's a good and a bad thing.

I understand that you are now developing projects for yourself?

Not only for myself but for other people, too. If we get this script I'm working on now accepted there is a part I could play, but if they want to have someone else, that's okay. If they were to say, "Well, Charlie Sheen is the right actor and we want the character to be younger," I would do it in a minute to get it produced. That's what has happened. The couple of places we have gone and talked about this project, each person liked something different in it. And we would rewrite it accordingly. Some people liked the greed/comedy aspect of it and we would play on that. Other people wanted it to be different. They would say, "People don't like greed. It's a distasteful thing to have on the screen. You should beef up the romantic/comedy side of it." So you could shop it around to a hundred different places and have a hundred different ideas. But it's nice because I'm at a point where it's good to have something to keep me busy between acting projects.

You had to sing and dance in a play you did called *Harrigan 'N Hart*. Since that was new to you how did you prepare for it?

I didn't know whether I could do it but I liked the part so much I went out for it. I did a couple of songs and when they started seriously thinking about me I then met with the choreographer who had to see whether I could hear a rhythm. He thought I did but I had to go to dancing school for about six weeks before the first rehearsal. The first couple of days I thought to myself, "I am never going to get this," because my mind was thinking one thing and my body was reacting in another way. Everyone else in the cast had done hundreds of musicals — there were no first-time musical performers there — except for me! But it was just a matter of training and doing it over and over. After a while, I wasn't counting the steps but I was just doing it and that's when it became really fun.

I understand you also played Mozart in the play *Amadeus*.

Yes, I did the national tour of it. We went to Los Angeles, San Francisco, Chicago, Baltimore and so on. After that, I got a phone call and I was doing it on Broadway. That was a project I was really interested in. I read everything I could about Mozart. We knew we were going to be in for a long run because it was an established hit play and I signed for nine months. Our last vacation, before I went to work on *Amadeus*, we went to Vienna, and to Salzburg where he was born. It's one thing to have to learn something but when you want to, and it's going to help you in your role, it's really enjoyable. I went to the opera for the first time and had a good time. It was a great education.

The last play you did was *The Nerd*, wasn't it?

Yeah, I did over two hundred performances of that and had a real good time. It was a real exercise in silliness — there wasn't a mean bone in the play's body. It meant to do only one thing and that was to make you laugh. It was in a small theatre but it was funny and it made people laugh. The title alone tells you it's not some dramatic piece. It was that play that particularly



"When I walk into a video store and *Star Wars* is playing, it's really kind of startling. It doesn't seem that long ago and yet you look at yourself and say, 'Gee, did I ever look like that?'"

made me realize that I want to get more into the area of having more say and more control. I think you have an increasing sense of responsibility as you become established for what you're a part of. You know, I didn't say after *Return of the Jedi*, "Well, now I'm going to do five years of theatre." I've always said that I just want to do the best roles that are out there and it just so happens that it was theatre for me. I go where the best part is and that's the way it's been.

What is the most often question you get asked?

The question I get asked most often is, "When is the next *Star Wars*?" I wish I had a nickel for every time someone asked me that. I always say, "Well, only George knows for sure." And that's true, he's the only one!

How would you describe working with George Lucas?

I wish I knew what I know about George now when I did the first *Star Wars* because he's a very introspective fellow and can be sort of intimidating when you really don't know him. And he's really very easy going and free. I was sorry he didn't direct any of the other *Star Wars* films. It's

Below: Hamill (center) from the successful Off-Broadway run of *Room Service*. Below that: Hamill as Wolfgang Amadeus Mozart from the Broadway play, *Amadeus*.

hard to say that, though, because Irvin Kershner did such a great job on *The Empire Strikes Back* and it was such a different, dark movie. But, I was kind of sorry George didn't continue in the way Steven Spielberg did with the Indiana Jones movies. But I can understand that. I don't think that directing actors is George's favorite part of the filmmaking process. I could be wrong but I think he seems to enjoy the other elements better: the post-production, editing and so forth.

But my whole experience with George has been great and I've really enjoyed it. I don't know if I will ever get the opportunity to work with him again. I had no idea, when he was directing *Star Wars*, that it would be a possibility that he wouldn't direct anymore. Because of *American Graffiti* and *Star Wars*, I thought, "Gee, we're going to get a lot of George Lucas movies!" We did but he didn't direct any of them.

At the time you were filming *Star Wars*, did you expect it would be a successful film?

I didn't expect it to be the smash it was but I thought it would be popular. I remember saying to someone, "I bet you this thing is bigger than *Planet of the Apes*." I said that because it had humor and lots of good action/adventure. It still reads wonderfully even without any of the special effects. When I realized they were getting John Barry to do the art direction and the other elements that were shaping up, I said, "This is going to be popular." I thought it would be real popular with high school and college students but I didn't know it had the big crossover from little children to adults.

You must have been thrilled when it did.

Absolutely! Although I was thinking in terms of whether we were going to make the second one, which depended upon the success of the first. I thought that we would make the second one, though. It was just a hunch but it came true.

You know, the tremendous success of *Star Wars* was something I thought would happen to all of us, the *Star Wars* cast, once in a lifetime. Then Harrison Ford went out and did *Raiders of the Lost Ark* and disproved my whole theory! (Laughter)

Was there a different feeling on the sets of *Empire* and *Jedi* simply because you knew then what a hit you had?

Everyone was excited to see how things were going to turn out but there was a different feeling on the set. On the first film, a lot of the British crew thought we were all making the biggest piece of rubbish ever! And those were their words! And a lot of them just didn't get the unique style of the film. They would say, "Don't you think it's rather odd that you're running all about this fully-manned battle station and

on a big screen, it's really kind of startling. It really doesn't seem that long ago and yet you look at yourself and say, "Gee, did I ever look like that?" It's like looking at old high school pictures.

We saw a lot of growth in Luke throughout the films. Was there a lot of growth within yourself as a result of your ten year experience with *Star Wars*?

Well, I think one of George's greatest strengths is picking people that are so close to what he wants in his characters that he doesn't really have to do a lot of major overhauling. The coming of age kind of thing is very strong in literature and is a theme that is used in films all the time. I guess *Star Wars* was unique in the sense that I had the opportunity to do three movies in the same storyline that covered that much time in actual chronological years. It's like watching a kid grow up on television. So it was unique not only in its reception but also in the sense that we signed on for a project that would be three films instead of one. But just as Luke grew throughout the films, so did I.

What are your best memories from the three *Star Wars* films?

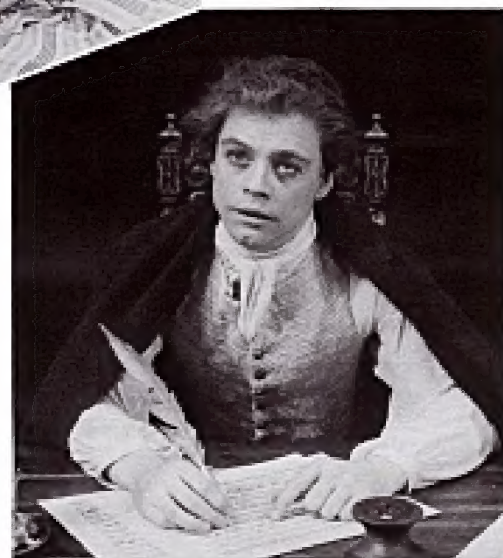
On *Star Wars*, I would say it was having the first two weeks off in Africa. Also it was exciting working on a film with all of those props: the laser guns, floating cars and droids was really like transporting us into another world and I loved that! I had never worked with Sir Alec Guinness and Tony Daniels was so much fun on that location, we were really good buddies there. Seeing the whole African culture was also very interesting. Meeting Peter Cushing, although I didn't work with him, was a thrill. I was always a big Hammer fan.

On *The Empire Strikes Back*, I think it was Kershner's mystical trappings and the way he shaded it so darkly and pulled the rug out from under you that I liked the most. It had one of the great shock endings of all time. The hero having his hand cut off, I mean, that doesn't happen to heroes. There were so many things I liked about that one.

The last one, *Return of the Jedi*, was sort of sad because it was a farewell, it was all over. But, yet, for all of us, there was that sort of anxiousness that you get when you're graduating from one class to another and the anticipation of what's next? So there were a lot of conflicting emotions there: sort of relief and regret. There was also a little anxiety over the fact that your family wouldn't be together anymore. I mostly miss the people. When I think about it, the thing I miss most is the cast and crew. A lot of the films were made far away in England and we were all very close.

Which of the three films is your favorite?

Each film is special in a different way. It's like saying, "Which is your favorite kid?" It's hard to pick a favorite. The first one was new and fresh and different. The second one, I think, tried to utilize the fact that you thought you knew what was coming and I liked that. Each one had its own personality and character and it's hard for me to say, "That's my favorite."



not one instrument is able to detect your location?" I would say, "Hey, it's not that kind of movie!" The film wasn't tongue-in-cheek but it had a sense of humor about itself. It didn't take itself too seriously and it wasn't meant to be real at all and I think that was a much more American sensibility than British. But on the second movie, there were a lot of the same crew but with very different attitudes! But, it was always fun. We had a lot of fun making the *Star Wars* movies.

What has been the greatest joy and the greatest difficulty in being involved with the *Star Wars* saga?

The biggest difficulty or problem is trying to remember the scope of the thing and where you fit in. Also, the movie was so technical in the sense that so much of it was dubbed and looped because of sound problems that it was difficult to go back into the studio and make it sound as natural as when you did it on the set. On the other hand, one of the greatest joys is the way that kids have taken it to their hearts. Young people just find it so magical. It surprises me because there are kids who weren't even born that have now taken it up. I guess there are other films like that such as *The Wizard of Oz* that have this kind of cult following but it is really staggering. You forget about it and then you're suddenly confronted by it. You know, I'll drop my kid off at school and something will happen and I realize, "Yeah, even to this day it still has an impact." And that surprises me because I haven't seen the films in a long time. But when I walk into a video store and there it

Do you enjoy the science fiction genre?

Oh, yeah! I have enjoyed it very much before and after *Star Wars*. My new film, *Slipstream*, falls into that category. People say to me, "I guess you don't want to do science fiction again," and that's not true. First of all, I thought *Star Wars* was really more of a fantasy than science fiction. It was a fairytale in outer space. It was a far cry from a film like *The Fly* or *Aliens* or something like that.

You play a villain in your new film, *Slipstream*, don't you?

Yeah, in a sense. What happens is that you get into your character and you don't think of yourself as a bad guy. But, I am playing a guy that's not too nice. That's another thing I've been waiting for. I've always said, "When is somebody going to take the chance to cast me as a villain in a film?" They've been much more brave with me in theatre than they have in movies. My problem was that I was still getting offered "youth" films and "coming of age" films after *Jedi*, which was silly. I had been looking since 1977 for someone who would be willing to take a chance. When people see me come on the screen they shouldn't say, "Oh, here comes the good guy." And the director of *Slipstream*, Steve Lisberger, is the first person who's thought the very same thing.

If George Lucas continues the *Star Wars* films, do you feel they can maintain the quality and inventiveness of the first three?

Oh, George can do anything! There is so much unused material that didn't get into the first three that I'm sure he can do a terrific job with it.

I'm sure there are some fans who will miss Luke, Han and Leia since they are not supposed to be in the next three films.

Well, that's very flattering. A lot of people who are up on *Star Wars* and know that we're not going to be in the next films say, "Oh, we're going to miss Luke, Han and Leia." But that must be the real challenge for George: coming up with new characters and new situations. There's a whole world, and a whole universe out there for him to play with. But, I can tell you without any hesitation, I'll go see the next films!

If and when George gets to the last three films of the saga, would you be interested in coming back to portray Luke at an older age?

I've always found it comforting to have a job lined up at the turn of the century! (Laughter) I would do anything for George. It's hard for me to say "yes" right now because that's such a long time from now. You know, I'll show up there, I'll be 62 years old and I'll be the new Obi-Wan Kenobi! Actors are a suspicious lot. We're all sort of "Doubting Thomas" so I always say, "Sure, maybe." When I sign for it, then I'll be doing it. I don't take anything for granted. I've had so many films fall apart for the

most crazy reasons in the world.

I've read at times that I don't like my Luke Skywalker image or my connection with the *Star Wars* films and that is so untrue. Naturally, I don't want to be a "Johnny One-Note" and be that for the rest of my life but, so far, I don't think I have been. Every part I've played since *Star Wars* has been so different that I guess it doesn't bother me as some of the people in the media think it must. If that's the impression people get then it's all wrong. I love those films and I owe a lot to them, so if anyone detects a sort of reservation in me for not wanting to commit to saying "yes" to doing the last three films, which are so far in the future, it's only because of other reasons, it has nothing to do with the project itself.

What has been your greatest accomplishment so far?

I think my family would be the most important. In my career, I really liked the TV series I did called *The Texas Wheelers* because it broke a lot of rules. There was never any laughtrack. It never gets mentioned anymore. You know, there are still those shows that claim they're the first show without a laughtrack but how quickly they forget. It was also a really great character for me. I got to do a lot of really funny things. I was a cocky, young kid making mistakes in life. I served sort of the same function as Ted Baxter did on the *Mary Tyler Moore* show. I always got things wrong. I was a liar and I was kind of full of myself. It was a real good character to play. I also have to say that I enjoyed doing *Amadeus* very much. I worked with a lot of talented people on that show. Those were maybe the highlights for me.

Did the fame and recognition of *Star Wars* change your life?

Yeah, but it came in stages because I was starting to do other roles at the same time: I was on a soap opera and some other things. Usually, you start becoming a public figure and you can adjust to it slowly but *Star Wars* was enormous. It was also sort of gradual, though. It's like getting used to the water, putting your toes in. I worked a lot before the *Star Wars* films came along. I have over 100 television credits, 5 TV movies and 9 months on a soap opera. I had a lot of exposure but maybe in a more limited fashion. George Lucas told me that any number of TV movies will be seen by a lot more people than actually go out to the theater and see his films or any films for that matter. Television is so pervasive — it's everywhere!

Does *Star Wars* still affect your life today?

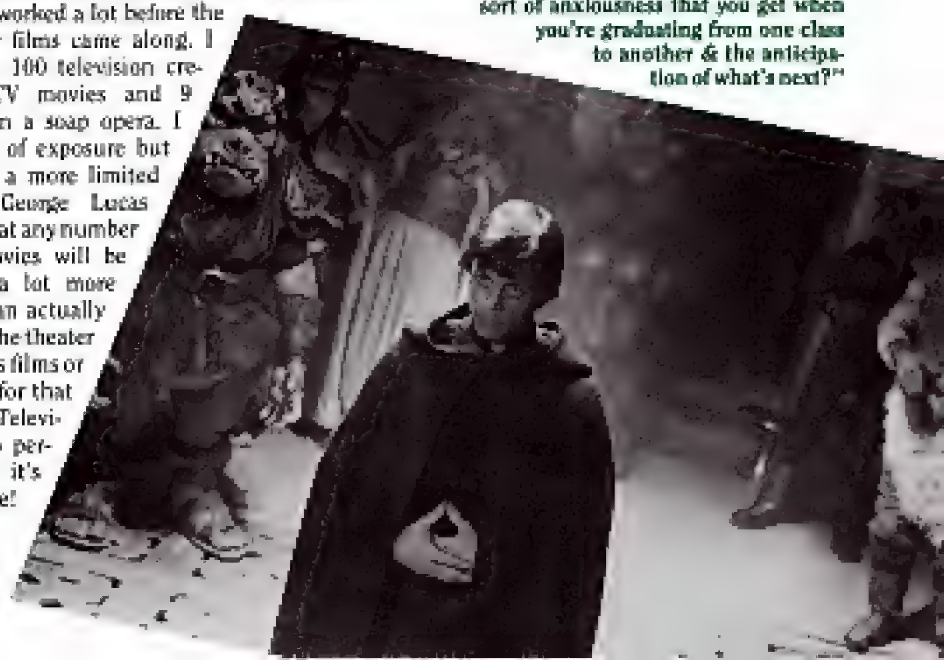
I guess to a certain extent it does because you become a little more cautious. I forget that people might be noticing me because of my role in *Star Wars*. That's not something that's on my mind when I'm walking the streets but it's always there. For instance, just last night, I went to pick up my wife at the airport and her plane was late and I had to park and go in the terminal. And I was amazed! I'm out of costume, out of character and I couldn't believe how many people said "hello" or asked me to sign an autograph and so forth. It's sometimes strange because I'm Mark Hamill in everyday life just picking up my wife at the airport — I'm not making a personal appearance. So you can't help but change your attitudes but it's never really been a bad problem. It's usually fun. You become a little self-conscious, though, because Luke Skywalker was larger than life and spectacularly lit in every scene and sometimes people expect you to be like that. And I'm not like that. I'm not very tall and I'm not a bronze, glowing God! (Laughter) When people see those movies, they're seeing Luke, not me. I can't say, "Gee, aren't I brave! Aren't I spectacular!" I'm just an actor playing a part and I can step out of it...I hope. But it's a good character to be associated with and I'm very pleased about that.

Mark, thank you for the interview.

Thank you, I've enjoyed it very much.



"*Jedi* was sort of sad because it was a farewell, it was all over," Hamill says. "But, yet, for all of us, there was that sort of anxiousness that you get when you're graduating from one class to another & the anticipation of what's next?"



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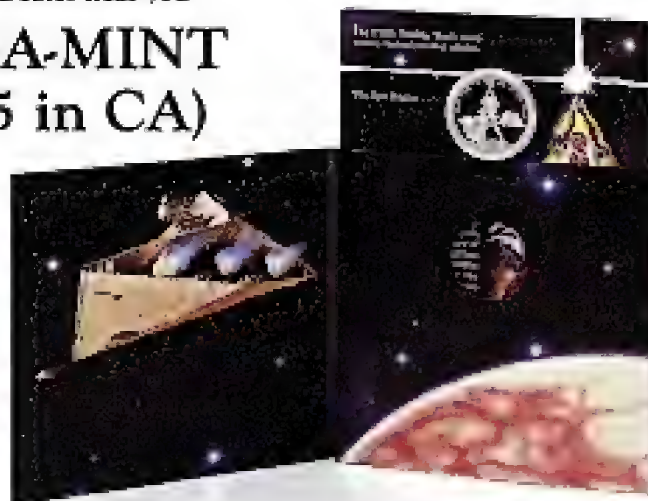
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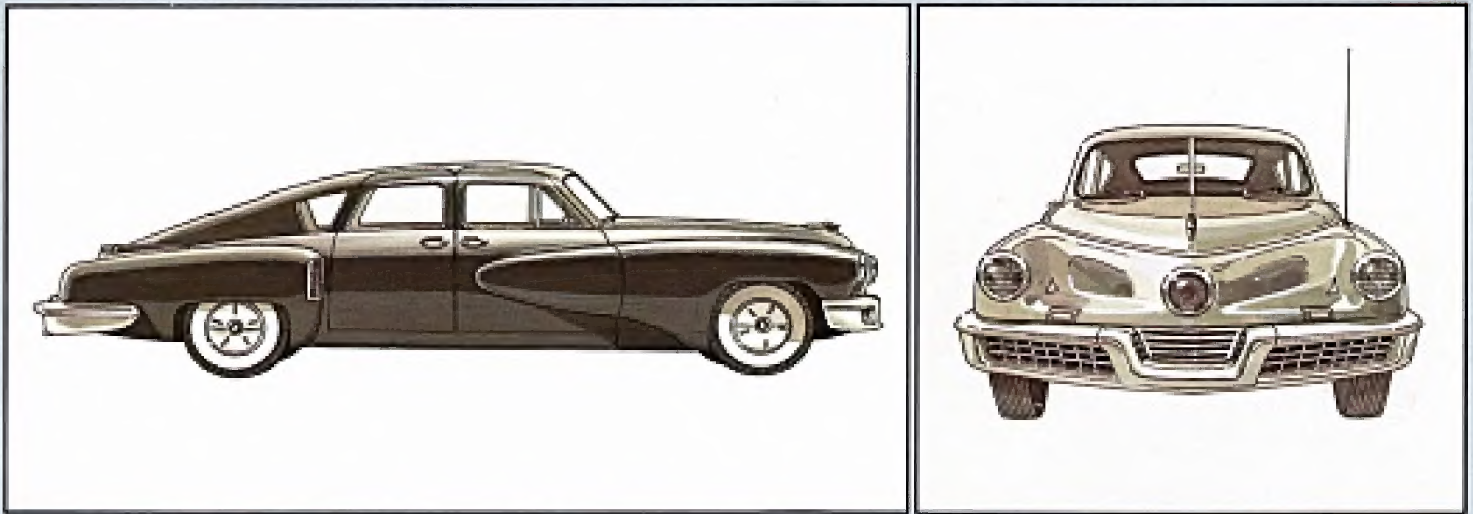
outside of book



inside of book

THE CAR IS THE STAR

A Close-Up Look at the Tucker Automobile



Above: side view and front view of the Tucker car drawn by Phil Egan who was the assistant designer for the automobile. Egan's new book on the Tucker entitled, *Design & Destiny: The Tucker Saga*, will be published later this year.

By Lisa E. Cowan

It's a golden rule for actors never to play opposite kids and pets. After this summer's release of *Tucker — The Man & His Dream*, they may have to add cars to this list. For while Jeff Bridges is definitely the lead actor in the true-life story of Preston T. Tucker, it is Tucker's remarkable automobile that is the real star.

Americans are said to have a love affair with their cars. The Tucker was a car made to fall in love with: and now once again, forty years after its birth, we will get that chance thanks to Lucasfilm and Francis Coppola.

In 1948, when Carmine Coppola took his eight-year-old son, Francis, to a special exhibit of the Tucker car at the New York Museum of Science & Industry, young Francis was entranced. He thought the car looked like a rocketship — sleek, low, powerful.

Some twenty-five years later, George Lucas was equally taken when Francis Coppola drove him around in a bright blue Tucker Francis had bought. "It's a nifty car, even today," says Lucas. "It's sleek and exotic. It looks like it's going fast even when it's standing still."

The Tucker's chief designer, Alex Tremulis, would be pleased to hear

Lucas say that, because Tremulis (played by Elias Koteas in the film) drew on his aviation background to design the aerodynamic Tucker. With a height of only 60" (five feet), a width of 79" and a length of 219," the Tucker is a long, low and lean driving machine. It was made to soar down the highway at high speeds, and its six-cylinder Franklin engine (originally designed for helicopters) cruises effortlessly at 100 mph. In 1950 a Tucker car was tested at the famous Bonneville Salt Flats where its average speed was 131 mph.

But Preston Tucker wasn't making a fast sports car; he was making a safe family sedan. As a young man on the Lincoln Park, Michigan Police Force, Preston saw first-hand the tragic results of many an automobile collision. He vowed to make his Tucker car the safest car on the American highway. He told his designer Tremulis, "Unless you make this the safest car in the world, I'll make you attend the funeral of everybody who ever gets killed in a Tucker!" Luckily for Alex (now 74 and living in California), no one has ever died or been hurt in a Tucker. And in fact, just a few years ago in an article in the *American Medical Journal*, named the Tucker as one of the safest cars ever built.

The car's safety features are many.

The driver and passengers are protected by a solid steel frame and a well-padded interior. Passengers in the front seat cannot bump into the dashboard for there isn't one, (the glove-compartment is in the side door panel). In front of them is a spacious "safety chamber" to slip down into in case of impending collision. This was designed in place of seat belts, which were not at all popular in 1948. Preston Tucker wanted to include seat belts, but his sales department convinced him this would make the public think the car was somehow unsafe. The stylish cut-back front of the car is built to deflect a head-on collision to the sides. There is no front engine to be pushed into the drivers lap, only a spacious trunk. The 166-horsepower engine is in the rear. The windshields pop out in case of impact, the bumpers are wide and the car's body is of heavy-gauge steel.

In addition to the car's regular headlights, the Tucker is perhaps most famous for its center "cyclops eye." This was also a safety feature; the center light turned with the front wheels, shining its beam towards the curb or around the corner to better show the driver what was ahead. The three front lights give the Tucker an unmistakable look that sets it apart from all other American cars.

During endurance tests of eight Tuckers at the Indianapolis Motor Speedway in September of 1948, the car proved it could even survive a roll-over with little damage. The cars were being driven twentyfour hours a day, in shifts, at speeds over 100 mph. Early one morning, one of the cars blew a tire at 122 mph. Driver Eddie Offutt (played by actor Frederic Forrest and stuntman Buddy Joe Hooker in the film's rendition) hit the brakes and turned the car towards the grassy infield. The careening Tucker slid on the dew-wet grass and flipped over three times before landing upright on its wheels. Offutt stepped out of the car with only a bruised knee. The Tucker fared almost as well. The windshield had popped out as expected, and the body was only slightly dented. The car was still perfectly driveable, and indeed was driven off the track once the tire was changed. How many of today's cars could boast that feat?

The Tucker also boasted luxury features pleasing to the eye of 1948 automobile buyers. The Tucker's spacious interior could accommodate six adults in comfort. Because the engine was in the rear of the car, there was no drivetrain "hump" to lessen the legroom. This also allowed the bench-seats to be interchangeable: when the front seat began to show wear, it could be switched to the back. Tuckers came in a variety of bright colors including a rich maroon, dark forest green, azure blue, and pearl grey. The large car got excellent gas-mileage of 25-30 mpg, (and Tuckers today still get that, even after forty years of use). The efficient engine was built to run for 150,000 miles before needing any major work. The original Tuckers all had a manual transmission, but Preston's talented team was hard at work perfecting the "Tuckermatic" automatic transmission at the time of the company's closure.

Preston Tucker had many more ideas for his dream car including disc brakes, and a collapsible steering



Preston Tucker (Jeff Bridges), the visionary inventor, strikes a pose with a line-up of his newly created automobiles.

wheel column. Perhaps the best legacy of the Tucker car is that all of today's cars feature many of the ideas first designed for the Tucker.

Tucker planned to sell his cars for around \$2,000, a fair price in those days, affordable by many family car buyers. However his enterprise was brought to a screeching halt before these plans could be implemented. Only fifty-one cars were built before government agencies and political rivalry forced Tucker out of business, making it nearly impossible for the hundreds of thousands of eager Americans who dreamed of owning a Tucker to ever have one, or even see one.

The forty-eight Tucker cars that survive today are still remarkable machines. When young people see a Tucker on display at a car show or in a museum, they are just as entranced as Francis Coppola was forty years ago. At the recent Los Angeles Auto Show, one of George Lucas' two Tuckers was on display to promote the film. One of the most common

reactions from the teenagers in the crowds was: "What a rad car! Where can I get one?"

The odds of one of those young men finding a Tucker for sale are slim. Ten of the cars are in auto museums, but occasionally one of the thirty-eight still in private hands does come up for sale. However, hopeful buyers better have a lot of money saved up, because today

Tuckers are valued at more than \$80,000, and after the movie opens this August, that figure is expected to double! The proud and lucky owners of a Tucker car know they don't have simply a rare car. Their Tucker is a symbol of the American Dream, of innovation, imagineering, and cooperation among dreamers. That is what the Tucker is about, and that is what *Tucker — The Man & His Dream* is about as well.

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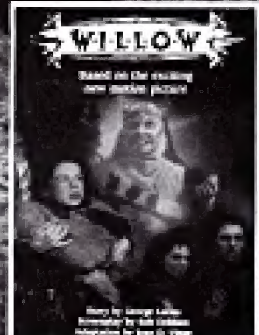
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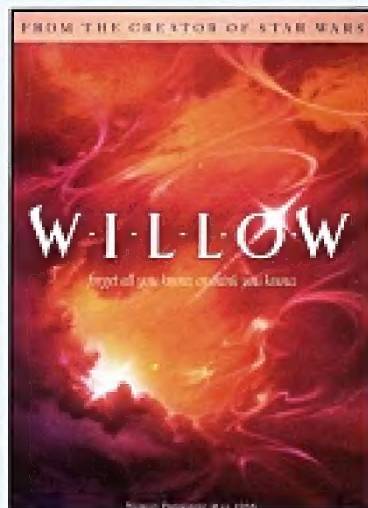
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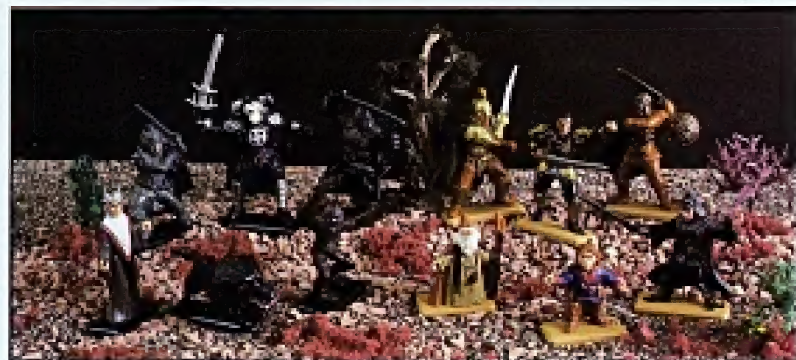
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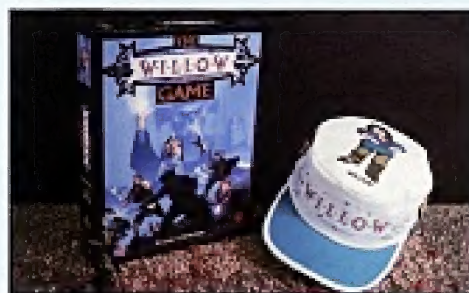


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